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and I adduce the circumstance—coincidence, if you will—as an example of the wonderfully different effects that may be drawn from the same means by a composer of genius and a writer of none.

G. A. MACFARREN.

(To be continued.)

RUBINI.

THE subject of this notice was born sixty years ago: his fame is nevertheless of the present generation. Most of our readers recollect him as forming one part of the celebrated vocal quartett at Her Majesty's Theatre—Grisi, Rubini, Tamburini, and Lablache. He commenced his musical career as a boy, being a violinist in the church of Romano. His first essay on the stage, at the age of twelve years, was in a female part. The struggle which vocalists generally have to undergo fell to the lot of Rubini before he attained even a respectable position in his profession. When, however, he achieved the position which he so long occupied in London and Paris, his wealth began to accumulate, for, unlike many of his contemporaries, Rubini manifested not only a love for the "sinews of war"—money, but also a judicious care for it. The fortune he accumulated by his ability was increased by his prudence; and hence he is reported as having died richer than any vocalist on record. As an artist, he was great beyond comparison; the exquisite management of his voice, turning at length his natural defects into beauties, formed a striking contrast to the carelessness and ignorance of some of his contemporaries. His style was florid—opposite in a great measure to the prevailing mode; but to a genius for the branch of the art he professed, he added the application necessary for its perfect acquirement. The most brilliant part of his career must be fresh in public remembrance. To enumerate his most successful achievements is therefore unnecessary—in what are called the points of an opera, no singer ever created so great an effect, yet as a conscientious artist Rubini has had many rivals upon the Anglo-Italian stage; his voice in quality would never bear comparison with such an one as Mario's, or even Tamberlik's; it was in his method of using it—in his great power of expression, that Rubini excelled. In St. Petersburg, he was always successful, and so highly was he esteemed in the aristocratic circles there, that, in order to do him honor, the Czar gave him the colonelcy of a regiment.

Rubini's popularity extended to a late period of his life, yet he cannot be enrolled amongst the number of eminent musicians who have attained a great age.

VERNON.

TO CORRESPONDENTS.

This Journal will be published fortnightly until August next, on the 1st and 15th of the month.

The late hour at which Advertisements reach us interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

J. G., Camden Town.—We must again repeat that we decline the invidious task of recommending particular works.

E. W., Ossett.—Your communications should be made immediately after the concert takes place which you wish noticed.

A. W., Teignmouth.—Arrangements for organ solos are not suited to the purpose for which music is published in our periodical. We thank our correspondent for the courteous tone of his personal allusions.

W. J. B. H.—The poetry of "Queen of the Valley," is by Southey, from the poem called "Madoc," with whom its meaning must rest.

Brief Chronicle of the last Fortnight

THE HULL HARMONIC SOCIETY gave their forty-eighth public performance on Friday, March 3rd, in the Music-hall, Jarratt-street, when Mozart's Mass, No. 12, was produced, and was followed by a selection from Handel's oratorio, *Samson*. The performance went off remarkably well.

NORTHAMPTON CHORAL SOCIETY.—We are glad to hear that the patron of this Society, the Earl of Westmoreland, has contributed £10 towards the purchase of the German organ. We hope that his example will induce others who feel interested in the stability and welfare of this Society to contribute towards the same object.—*Northampton Mercury*.

MANCHESTER CONCERT HALL.—A grand performance of miscellaneous music took place here on the 8th March; vocalists, Miss Dolby, and Herren Reichardt and Formes, Mendelssohn's *Walpurgis Night* formed an important feature of the evening, and concluded the concert.

MANCHESTER GENTLEMEN'S GLEE CLUB.—The annual concert of this society occurred on the 9th March, and duly sustained the reputation for excellence acquired by these performances. The principal singers on this occasion, were Mrs. Sunderland, Mrs. Thomas, Miss Heywood, Mrs. Brook, Messrs. Perring, Delavanti, and Winn. They were assisted by the regular choir, and Mr. W. Barlow presided at the piano-forte.

RUBINI, the admirable Italian tenor singer, died on the 2nd of March, at Romano in Bergamo, aged sixty.

ST. MARTIN'S HALL.—There was a performance of Mendelssohn's *Elijah*, on the 13th March, under the direction of Mr. Hullah, which gave marked satisfaction to an overflowing audience. Miss Dolby, Mrs. Endersohn, Mr. and Mrs. Weiss, and Mr. Augustus Braham, were the solo singers; and the choruses were admirably executed.

INVERNESS.—We learn from an Inverness paper, that Mr. C. H. Morine has recently delivered a lecture on Psalmody and Church Music to interested audiences.

LIVERPOOL PHILHARMONIC SOCIETY.—Handel's *Messiah* is announced for the 4th April, rendered by 250 performers, the price of admission being one shilling.

PENRITH.—At the annual meeting of the Choral Society, it was reported that the members had increased from thirty-two to one hundred and five; that the library comprised 450 copies of the best compositions; and that there were ample funds to carry out further contemplated improvements. Haydn's *Creation* is to be produced in May.

MENDELSSOHN SCHOLARSHIP FUND.—In a recent number of the *Musical Times* we called attention to the Mendelssohn Scholarship Fund, in contradiction of a then prevailing report. The committee have just put forth a statement by which it appears that the gross receipts from the Lind Concert were £1439. 8s. which, after payment of expenses left a balance of £953. 13s. 7d.—to this sum the dividends have been added, and the capital now amounts to £1250. The following extract is from the

statement of the Committee: "Not having received the aid from Leipzig, which at the period of the concert, and subsequently, they were led to expect, have determined to allow the dividend to accumulate still further, in order to enable them to carry out the purpose for which the concert was given." We cannot understand why the object could not be better carried into effect in England, where Mendelssohn was both loved and appreciated, rather than send the amount to Germany, whence no contributions have hitherto proceeded. In the event of any practical scheme for England being set on foot, the fund would doubtless be increased by the donations of the various performers, who were not allowed to give their services at the time of the concert.

NEW PHILHARMONIC.—The first concert of the present season took place on the 22nd ult., at St. Martin's Hall, and was well attended. An interesting feature of the concert was the selection from Bach's *Passion Music*, which, we are happy to say, considering the peculiarity of style, was received with much favour. But a more universal feeling of interest was excited by the Concerto of Mozart, for here the sympathies of the audience were absolutely roused into enthusiasm. And, no wonder; for we shall search in vain for a work of greater beauty, or more sustained grandeur, and one better calculated to display the powers of imagination and feeling in the player. Miss Arabella Goddard interpreted this fine work in a manner which left little to be desired, and the applause which followed the performance of the fair pianiste, must have convinced her that she could not have chosen a more acceptable vehicle for the display of her powers. The remainder of the concert consisted of the *Eroica Symphony* of Beethoven; Mendelssohn's Overture, *Ruy Blas*; and Weber's *Aben-Hassen*; together with some vocal selections of no mean order. We cannot but offer a word of praise to the directors for the wholesome tone they have infused into their first concert of the season. It argues well for the art, for we are convinced there is no readier means to inculcate sound doctrines, than by reiterating sound examples.

DUBLIN.—At the University Choral Society's concert, on the 15th March, the programme consisted of Beethoven's *Engedi*, selections from Mozart's First Mass, and Handel's *Israel in Egypt*, with John Sebastian Bach's Anthem for double choir, "Blessing, glory, wisdom, and thanks."

WORKSOP.—The Philharmonic Society gave a highly successful concert, in behalf of the Reading Society, on the 10th March.

BATH.—The season of the concerts for the people was brought to a successful termination at the twelfth performance, on the 13th March. Miss Clara Macfarlane, a pianiste, aged seven, played two fantasias, with much applause.

TWERTON, NEAR BATH.—On Monday, the 13th instant, the foundation-stone of a new parochial school was laid by Mrs. Naish, the lady of W. B. Naish, Esq., of Ston-Easton (who liberally gave a large piece of ground for the site), on which occasion the children sang several pieces, and amongst others, "A little song of thankfulness," published in the *Musical Times* of February 1st, which was singularly appropriate to the occasion, and afforded much gratification to the friends and promoters of the building, part of which will be used as a concert room, when completed, and, we hope, will be the means of diffusing a musical taste among the rising generation.

BRENTFORD HARMONIC SOCIETY.—At the annual meeting of this society, held in the Town Hall, on Thursday, March 2nd, a beautiful purse containing 20 guineas was presented to W. Williams, Esq., as a testimony of his untiring zeal, energy, and ability in forming and conducting the society from its commencement to the present time.

THE SOUTH LONDON HARMONIC SOCIETY gave a sacred concert at the Schoolroom, George-street, Prince's-road, Lambeth, on Wednesday, March 1st. The performance consisted of a Selection from the *Creation*; Haydn's Mass, No. 2; and Mozart, No. 13; together with solos by the Misses Brown, Holmes, and Teasdale; Messrs. Holmes, Brown, Carter, Wilson, &c. It gave unqualified satisfaction. Mr. Williams conducted, and Mr. Webb led the instrumentalists, which, together with the voices, numbered nearly one hundred performers.

EXETER.—The members of the Oratorio Society performed Mozart's Twelfth Service, on the 22nd March, to a gratified audience. The musicians had the assistance of a beautiful organ, built by Mr. Dicker, which is destined for Barbadoes. The vocal and instrumental parts were harmoniously sustained, and the performance reflected great credit on the whole of the members of the society, and on its able conductors—Messrs. Turner and Rice. Miss Ekers and Miss Narraway sung two solos with much taste and feeling. The Choral Society's concert, on the 21st, was well attended, and the performance gave much satisfaction.

HONITON CHORAL SOCIETY.—This society performed Mozart's 12th Mass in a very creditable manner on the 18th of March. Mr. Flood was the leader.

THE PORTSMOUTH MUSICAL ASSOCIATION performed Mendelssohn's *St. Paul*, on the 21st March, to a delighted audience. The vocalists were Mrs. Temple, Mr. Husk, Mr. Wyatt; Mr. Smalley was leader, Mr. Jones, conductor: the band and chorus consisted of about a hundred performers.

OXFORD.—The Society for the study and practice of the Plain Song of the Church had a lecture on the 16th March, delivered by the Rev. Thomas Helmore. The *Oxford University Herald* says:—"Mr. Helmore commenced his lecture by congratulating the society on the progress Plain Song had made since his visit to Oxford last year. The accurate execution of the Monotone was the foundation of successful practising in music, which was indispensable to all the clergy, and Mr. Helmore proceeded to trace the development of the Canto Fermo or Plain Song from the Monotone. After explaining the difficulties which are common to Plain Song and other music, the lecturer remarked that there were few men, who, with moderate zeal and proper teaching, could not acquire both accuracy and a pleasing mode of musical expression in the use of this ancient Church music, but in Plain Song, as in everything else, perfection was difficult of attainment. The necessity of observing time in singing was insisted on, notwithstanding the reckless assertions of some of the advocates of Plain Song, as *time* of some sort or another must be made use of in any succession of syllables; but the exactness of time in chanting required more license than would allow of the division of the words into bars. Syllabic time was absolutely required. Mr. Helmore then explained the old Church scales, and the loss which modern musicians incurred by the neglect of them, for the modern practice knows but of two scales, a major and a minor (although Handel and Beethoven, and others, have occasionally made extensive use of the Church modes, whereas at least eight modes of a very varied nature not only existed, but were used. The members of the society then executed some illustrations of the various modes; the beautiful melody of the hymn, 'Salvete flores martyrum,' and the stately strains of the 'Vexilla Regis' were sung, and extracts read from foreign writers on music, to vindicate the propriety and beauty of this style of music. The 'Conditor alme siderum,' a hymn in the first mode, concluded the first part of the lecture, and the president proposed that Mr. Helmore should be elected an honorary member, which was carried by acclamation. The lecturer then vindicated the use of harmony to this music, and

maintained that it would be as absurd not to use our enlarged resources, as to refuse to light our streets with gas, or decline to send messages by the electric telegraph, or to object to travelling by railroad, because it does not appear from records extant that these luxuries were enjoyed by the early fathers of the Church. Mr. Helmore concluded by declaring that Plain Song might justly claim the admiration, and satisfy the devotional feelings of the loftiest genius and the profoundest piety; 'fitted alike for all ages, commending itself to all degrees of intellectual capacity, it claims our warmest admiration and most strenuous support. King and Prophet, Bishop and Emperor, have thought it no degradation to make a study of the songs they presumed to offer before the earthly altar of the King of Kings. The world has always despised things sacred and divine, and there can scarcely be a more subtle device of our great enemy than to bring contempt on the Plain Song of Christendom, through the capricious aversion of an airy monarch or licentious age, in such a manner that the truly devout should renounce its study, and religion herself be contaminated by its effeminacy. Such course had Church music run in times preceding our own. It was time to banish or reform it. Reform has begun. May God Almighty perfect what He has in His mercy thus begun.' The concluding illustrations were then given, including the 'Veni Creator,' as sung at the Bishop of Oxford's last ordination, the 'Jam lucis,' and some of the Christmas carols; the whole room joining in the 150th psalm, which had an effect of marvellous grandeur. The president returned to Mr. Helmore the warmest thanks of the society for his lecture, and the meeting adjourned."

MUSIC AT THE CRYSTAL PALACE.—A court for the reception of musical instruments is in course of construction at the Crystal Palace, the design of which has been entrusted to Mr. Thomas. We understand that some of the most eminent of our pianoforte makers have visited Sydenham with a view of offering practical advice in reference to its general arrangement. The maintenance of an equitable temperature has been secured, and scientific attention has been directed to making the court as effective as possible for the exhibition of musical instruments.

A CONCERT on a large scale will be given at Exeter Hall, on Wednesday evening, April 5th, under the direction of Herr Sommer, for the benefit of the orphans and widows of the workmen killed last year at the Crystal Palace, Sydenham.

SACRED HARMONIC SOCIETY, EXETER HALL.—The last concert of this society was honored by the presence of Her Majesty, Prince Albert, the Princess Alice and suite. The performance consisted of the *Lobgesang* of Mendelssohn, and the *Requiem* of Mozart; both of which were given with the utmost care and finish: indeed we never remember to have heard the latter rendered with so much efficiency. The royal party arrived just before the commencement of the *Requiem* and it was gratifying to observe how thoroughly the distinguished visitors enjoyed the entire performance—a performance which in no small degree derived additional charms from their presence. The Queen was enthusiastically received both at her entrance and at her departure, and we are sure Her Majesty must have felt strongly that the graceful tribute she was paying to the genius of Mozart was not unappreciated by Her musical and loving subjects.

Anthems, &c. for the Coming Season.

GOOD FRIDAY.

BLOW. MY GOD LOOK UPON ME. 4 voices. Vocal score, 9d.; Vocal parts, 7½d.
REYNOLDS. MY GOD LOOK UPON ME. Full 4 voices, 6d.; Vocal parts, 6d.

EASTER-TIDE.

BOYCE. IF WE BELIEVE THAT JESUS DIED. Verse, A.B. Vocal score, 1s. 6d.; Vocal parts, 9d.

HANDEL. I KNOW THAT MY REDEEMER LIVETH. Soprano Solo, 9d.

— Since by man came death. 6d. Vocal parts, 2s.

— Behold, I tell you a mystery. Recit, B. } 9d.
— The trumpet shall sound. Air, B. }

— Then shall be brought to pass. Recit }
— O Death, where is thy sting. Duet, A.T. } 1s.
— But thanks be to God. Chorus }

— Then shall the eyes.—He shall feed his flock. Air, 6d.

— His yoke is easy. Chorus. 9d.

— Behold the Lamb of God. Chos. He was despised. Air, A. Vocal score, 1s. Vocal parts, 7½d.

HARMAN. JESUS CHRIST IS RISEN TO-DAY. (Hymn) 1s. 6d.

— Lift up your heads. Anthem. 2s. 6d.

JACKSON (Masham). CHRIST OUR PASSOVER. 6d. Vocal parts, 6d.

KENT. HEAR MY PRAYER. Verse, two trebles and chorus. Folio, 9d.; octavo, 3d.; Chorus parts, 1½d.

— The Lord is my Shepherd. Verse for treble or tenor and bass, with chorus. 2s. Vocal parts, 1s.

NORRIS, THOMAS. HEAR MY PRAYER. Treble Solo, with Chorus. 1s. 9d.

NOVELLO. THE EASTER HYMN, newly adapted and variously harmonized as Solo, Trio, Quartett, and Chorus. 1s. Class copy, 1½d.

— The Lord is my strength. 9d. Vocal parts, 6d. Class copy in score, 1½d.

PALESTRINA. BEHOLD THE LAMB OF GOD. S.A.T.T.B. 1s. 3d.

STROUD. HEAR MY PRAYER. 4 voices. Vocal score, 1s. 9d. Vocal parts, 1s.

WEBBE. CHRIST BEING RAISED FROM THE DEAD. Vocal score, 9d.

WILKINS, G. CHRIST OUR PASSOVER. Vocal score, 1s.; Vocal parts, 1s.

PITTMAN, J. THE LORD IS KING. For four voices. Anthem for Easter. Vocal score, folio, 6d.; 8vo., 1½d.; Sep. vocal parts, 6d.

ASCENSION.

CROFT. O LORD GOD OF MY SALVATION. Verse, A.T.B. Vocal score, 1s. 9d. Vocal parts, 10½d.

HANDEL. BUT THOU DIDST NOT LEAVE. Air, s. and Chorus. Lift up your heads. Vocal score, 1s. 6d. Vocal parts, 1s.

PALESTRINA. HOW BEAUTIFUL UPON THE MOUNTAIN. S.A.T.B. 1s. 3d.

WHIT-SUNDAY.

BLOW. I WAS IN THE SPIRIT. Verse, A.T.B.B.B. Vocal score, 1s. 6d. Vocal parts, 10½d.

— I beheld, and lo! a great multitude. Verse, A.T.B.B.B. Vocal score, 1s. 6d. Vocal parts, 1s.

GREENE. LET GOD ARISE. Verse, A.T.B. Vocal score, 2s. Vocal parts, 1s. 6d.

HANDEL. HOW BEAUTIFUL ARE THE FEET. Air, with Chorus. Their sound is gone out. 9d. Chorus parts, 1s.

LORRAINE. COME, HOLY GHOST, CREATOR, COME. And two other Festival Hymns. 1s. 6d.

PURCELL. LET GOD ARISE. Verse, T.T. 2s.

TALLIS. IF YE LOVE ME, KEEP MY COMMANDMENTS. S.A.T.B. 6d. Vocal parts, 6d.